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The ART NEWS

ESTABLISHED 1902

VOL. XXXIII

NEW YORK, JANUARY 5, 1935

NO. 14 WEEKLY



"COMPOSITION IN SCARLET AND BLACK"

OSCAR F. BLUEMNER

In the exhibition of recent paintings by the artist now current at the Marie Harriman Gallery, New York.

PRICE 25 CENTS



"BERTROSE"

By ROBERT PHILIPP

JANUARY CALENDAR

15 Vanderbilt Avenue

8th to 19th Portraits by Margaret Fitzhugh Browne.

Oils and pastels by Gladys Thayer.

Charcoal drawings by Harry Waltman, A. N. A.

Paintings by Gustave Cimiotti.

8th to 26th The "One Hundred Prints" selected by the Society of American Etchers. This exhibition opens on the evening of the 8th with a lecture and demonstration "How Etchings are Made" by John Taylor Arms, N. A.

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, JANUARY 5, 1935

Russian Exhibit In Philadelphia Arouses Interest

Former Editor of Art Department
of New York Russian Daily
Writes of Her Impressions
of First Soviet Show

By LYDIA NADEJENA

PHILADELPHIA.—The first extensive collection of oils, watercolors and graphic work to reach our shores from Russia, the exhibition of Soviet Art now on view at the Pennsylvania Museum offers an opportunity to judge the effects of the new ideas upon these artists. Selections were made from the exhibitions entitled "Fifteen Years of Soviet Art" held in Leningrad and Moscow, to which more than three hundred painters contributed some three thousand canvases.

From the American point of view it is of importance to realize that art as sponsored by the Soviet is yet an intensely personal work of creation, and, while it is for the most part a reflection of the social environment, it is still well within the limits of fine art. In other words, social-mindedness and high artistic merit are not incompatible.

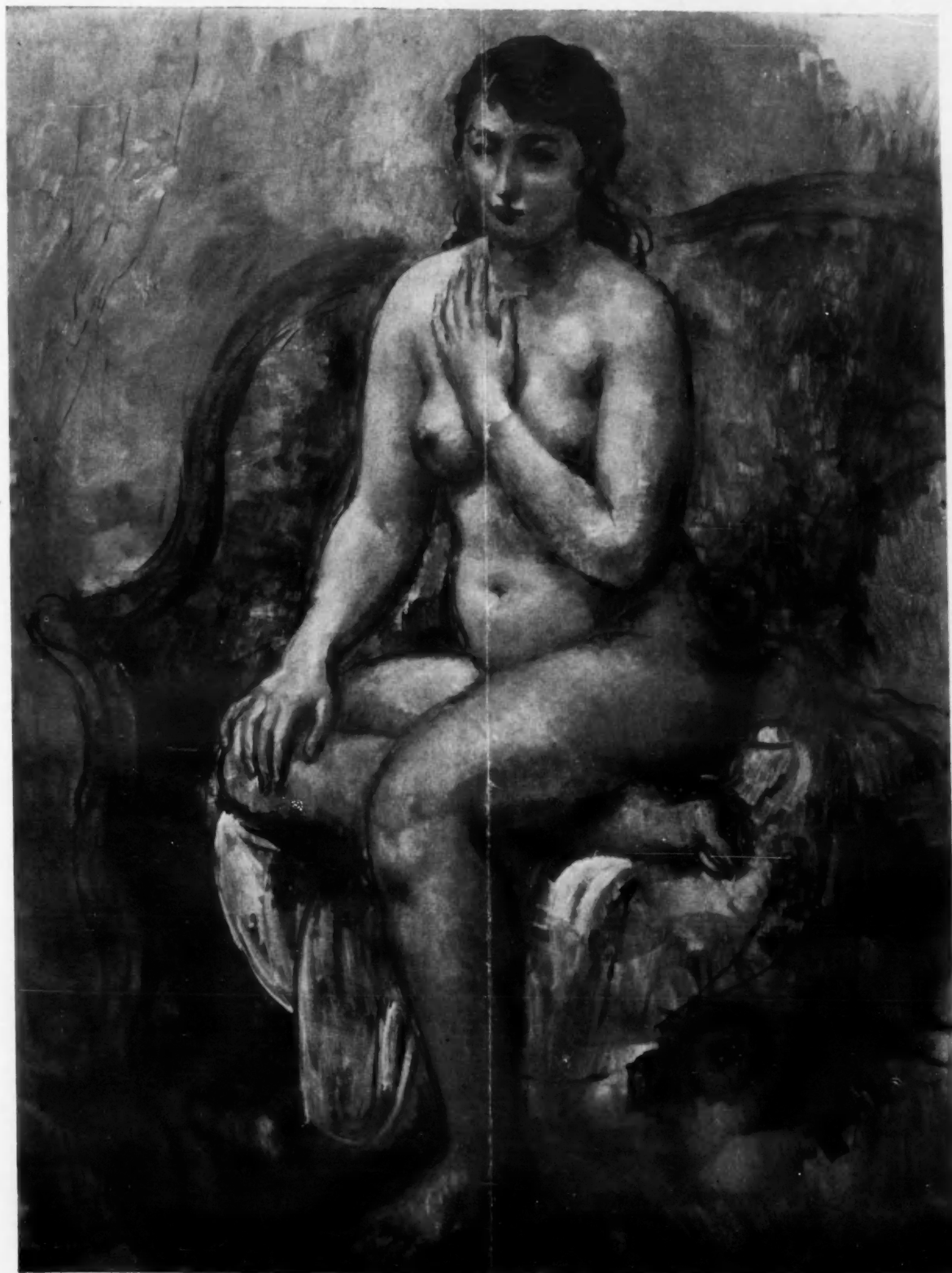
Observers who expect to find the regimented pomposities of propaganda in these works will be surprised to discover that instead they are bright, courageous and filled with elan of youth, and that they reflect practically the same realistic trends that are current in contemporary art throughout the world. These canvases display a mature stability, and show in many instances an expert attack on the problems of technique and aesthetics. The Soviet artist treats his canvas as an arena of plastic and dramatic action, organizing it with a deliberation and insight comparable to that of a director in a theatre, who strives to bring out the thought and moral values that lie behind gestures and facial expression.

Although the Philadelphia show does not include all trends in Russian painting of today, this group represents nevertheless the dominant effort at realism, clearly showing the affiliations with the various schools current in modern art. The Russian artist seldom paints an uninhabited scene; in the invigorating breadth of his purposeful and dynamic present it is people and their works that interest him most. On the other hand, the lyricist and dreamer finds a legitimate place, as does the activist.

The famous neo-classicist Petrov-Vodkin gives an air of eternity to the movements and moods he depicts in the "Earthquake in Crimea," "The First Step," and in the sun saturated "Shah y Sinda," "Springtime," by the scholar artist Igor Grabar, is done for sheer joy in color and light. "Landscape," by Kuznetsov, is an exercise in form and line. Shevchenko in his refined and decorative "Fruit Seller" creates a nocturnal mood in broad daylight.

The work is greatly varied. Some of the treatment is bold and sumptuous, some subtle. Much of it is elemental, treating earth, animal and man with

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"SEATED NUDE"

Included in the Fifth Anniversary Exhibition now on view at the Museum of Modern Art.

By KARFIOL

L. A. A. A. PLANS FOR THE FUTURE

LOS ANGELES.—The Los Angeles Art Association at its meeting held last week announced gifts received during the past year totalling over \$31,000, including many works of art. Plans for 1935 cover wide-spread civic art activities.

Announcement was made of members of the Board of Trustees to serve six years. Those elected were Mr. Harvey S. Mudd, Mr. Russell McD. Taylor, Mr. Edward A. Dickson, Mr. Harry Chandler, president; Mrs. Walter H. Fisher and Mr. Allan S. Balch. The following officers were elected for a two-year term; Mr. William May Garland, president; Mr. Arthur S. Bent and Mr. W. J. Hole, vice-presidents; Mr. Russell McD. Taylor, secretary-treasurer. The following also continue in office: Judge Russ Avery, Mr. William Preston Harrison, Mr. Fred E. Keeler, Mr. Paul R. Mabury, Dr. E. C. Moore, Mr. R. J. Schweppe, Bishop W. B. Stevens, Mrs. Sydney A. Temple, Dr. R. B. vonKleinsmid and H. M. Kurtzworth.

This group supported by hundreds of lay members and artists is dedicated

Hals Exhibition To Be Featured In The Art News

The large loan exhibition of paintings by Frans Hals, which is soon to be opened at the Detroit Institute of Art, bids fair to be the most important display of this master's work ever held in this country. In the next issue of THE ART NEWS, the introduction to the catalog, written by Dr. William R. Valentiner, will be reprinted, together with numerous illustrations of outstanding loans from dealers and collectors throughout the country. A complete list of the canvases on view will also be a feature of this issue.

to placing Los Angeles in the cultural position to which its standing as America's fifth metropolis entitles it.

NEW ACCESSIONS FOR MINNEAPOLIS

MINNEAPOLIS.—The Minneapolis Institute of Art's collection of XVIIIth century jade carvings, almost entirely built up through the generosity of Mr. and Mrs. Augustus L. Searle, has been further enlarged by the gift of five beautiful pieces from the Searle collection. These pieces, a spinach green jade plate, a pair of spinach green jade disks, and a pair of Fei-t-sui jade covered bowls were all formerly in the possession of the ex-emperor, Hsuan Tung.

The collections of the Institute have been further enriched through the recent purchase of an XVIIIth century German glass of the small beaker type. This is now on exhibition with other examples from the glass collection in the east corridor of the main floor. The piece is interesting because of its painted enamel decoration, and because it is an amusing example of what was sometimes known as a marriage glass in XVIIIth century Germany.

Dr. Venturi Gives Lively Interview On Recent Visit

The Distinguished Italian Scholar
Visits American Collections
to Gather Valuable Material
for Monograph on Cézanne

By LAURIE EGLINGTON

The news that Dr. Lionello Venturi was making a study of collections of modern art in this country gave rise to a natural curiosity, which was only whetted by further rumors to the effect that his purpose was to prepare a *catalogue raisonné* on Cézanne. An interview kindly extended by Dr. Venturi on the eve of his return to France confirmed the truth of this report, and explained why the distinguished scholar of Italian art should follow up his recent publication, *Italian Paintings in America*, with a monograph on Cézanne.

"Cézanne, in my opinion, is the greatest of modern artists," Dr. Venturi remarked. "Now we have memoirs and aesthetic criticism, but no *catalogue raisonné* of Cézanne's work. I see no reason why we should treat modern art in a different way from old art; scholarly works are just as necessary in this field." The truth of this observation, in the light of the many artists working today in the manner of Cézanne, being too clear to require further comment, Dr. Venturi continued, "I am, moreover, against over-specialization for the connoisseur. It is only through the understanding of many expressions of art that we can truly penetrate into any one. Art, after all, is a purification of all the elements that are not responsible for quality; all that is racial disappears in the work of art."

Questioned about the Gualino collection, Dr. Venturi answered that Mr. Gualino, to whom he had acted as advisor for many years, had begun by collecting Italian primitives and mediaeval sculpture. Between the years 1926-30, that is, after the publication of the catalog, he added a large group of Chinese, Indian and Khmer sculpture, as well as paintings by modern French artists. Justifying the place of the School of Paris in a collection of the kind, Dr. Venturi amplified his remarks:

"The School of Paris is important in any collection today, because it is an international school. It is necessary to understand it because it alone is free from the interference of politics and social purposes. I believe," the scholar continued, "that art must be completely free from every other spiritual activity. Moral trends, however important in themselves, should be divorced from art. In the field of imagination, speaking and writing, freedom is necessary to creative art. In Europe today outside of Paris it is difficult to have a sense of freedom."

Going on to speak in more detail about his work in preparation of the Cézanne *catalogue raisonné*, Dr. Venturi explained that he also had in mind

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Dr. Venturi Gives Lively Interview On Recent Visit

(Continued from page 3)

to write on modern French art as a whole. To these ends he has already studied the collections of England, Holland, Switzerland, Russia, France and Germany. This visit to America concludes seven months of travel, during which the doctor has gathered fifteen hundred photographs of Cézanne paintings, drawings and watercolors. "The Philadelphia exhibition saved me much time," Dr. Venturi commented. "The inclusion of important paintings from California and all over the country made it unnecessary for me to go to certain places that I would otherwise have had to visit. This show was exceedingly well organized, and in point of numbers is probably the most important Cézanne exhibition ever held."

A very early Cézanne portrait of the artist's father, recently discovered in the cellar of Mr. Raymond Pitcairn's home and seen for the first time in the Philadelphia show, naturally aroused interest. Dr. Venturi, however, shares the general opinion that Cézanne did not reach his own style before 1872-73. "The landscapes painted after 1873 and the canvases of his latest period are Cézanne's best work, in my opinion," Dr. Venturi explained. "In the intermediate period his painting was not all what he wished, and he lost something of his early sensibility." When asked what he thought accounted for this phenomenon, the professor amplified his statements. "It was due to the crisis which occurred in the painting world in the early 1880's. All the painters of the time were trying to find a different way from the Impressionist. Take, for example, Renoir. He changed also and became academic. From 1880-95 Renoir made academic drawings, but drawings that in spite of being academic were still works of art. After 1895 Renoir became rich, and then and only then did he return to his early Impressionist style. We must remember that in the early days Impressionist paintings did not sell. Through Madame Charpentier, Renoir was enabled to enter Parisian society, and he developed a synthesis of the academic training and the Impressionist. The periods of his finest activity, I should say, were from 1872-80 and after 1895."

"Cézanne, on the other hand, was a much stronger character," Dr. Venturi continued, "and so never became academic. The way out of Impressionism for Cézanne was that of construction, during which period, as I said before, his work lost in sensibility. He, too, worked toward a new synthesis, this time that of Impressionism with construction. It is this last period in which he achieved this synthesis," the doctor said, "that I find is not so well represented in American collections as are the early and middle ones. These works are, of course, to be found in Paris, in the possession of Cézanne's son, and also in Moscow. The portrait of Madame Cézanne from the latter source, now in the possession of Mr. Stephen C. Clarke, is one of the finest paintings of the period of which I speak."

Dr. Venturi stopped for a moment to comment on the absence of the Impressionists in the collection of the Museum of Modern Art. That there should be such good Cézannes, Van Goghs and Gauguins, and no Pissarro, Monet, Sisley, Manet or Renoir seemed very strange. "From the point of view of the historian who wishes to understand Cézanne's development," Dr. Venturi expounded, "the Impressionists are most important, for in my opinion they are much more responsible for masterpieces of Cézanne, Gauguin and Van Gogh than is generally thought. Modernists seem to understand Cézanne through Picasso. Now Picasso and Matisse are right to look at Cézanne in order to make new art, but the historian must go deeper. It is, of course, possible to read words of Cézanne directed against Impressionism. But we must realize that it was necessary for Cézanne and his contemporaries to fight against Impressionism; for us, however, it is different, for we should see this reaction in its proper perspective. It is important for us to know Manet, Pissarro and Monet, who influenced Cézanne and who help to explain his development. Trends in modern art," Dr. Venturi commented, "are based on freedom from academic tradition and freedom from nature. Now the Impressionists are not realists. One



PORTRAIT OF KING GEORGE V By FRANK SALISBURY
Included in the artist's exhibition now on view at the Wildenstein Galleries.

has only to look at a Courbet to see that Renoir has nothing to do with realism as that is understood by Courbet."

Dr. Venturi went on to say that the Art Institute of Chicago was in his experience the best public gallery in which to study the development of modern art. This is now possible as never before, since the paintings are all arranged in schools instead of as formerly mixed in with private collections. Monet, for instance, can be studied as nowhere else. Dr. Venturi was also especially struck by the marvelous relation obtaining between the directors of museums and private collectors, which understanding has been responsible for building up such collections in a short time. "It is not so in Europe," the professor remarked, "but this is why the museums grow and are the glory of America. The movement in collecting achieved in the last twenty-five to thirty years is almost unique. The only parallel would be England in the XVIIIth century. In modern times nothing has been done so largely. The strength of the dollar is not enough—it needs an ideal purpose, an élan of activity that is marvelous."

Turning to modern art in English collections, Dr. Venturi had great praise for that of the Tate Gallery, London. Two private collections in England also drew high commendation. "The Eng-

lish, if I may say so," remarked Dr. Venturi, "are often later than the French or Italians in any field but when they come to it their moral feeling makes them go deeper than either. The trustees of the Tate Gallery have made the best choice possible in their acquisitions."

While on the subject of art in England, Dr. Venturi made some illuminating comments on English criticism and Ruskin in particular. "I am, of course, a great admirer of Ruskin," he remarked. "He changed the whole course of art criticism. His greatest mistake was to like the Pre-Raphaelites. In this connection, however, it is necessary to point out that he understood Italian primitives before the Pre-Raphaelites. In Venice he understood that the art of the XIVth and XVth century was greater than that of later years, because it was instinct with moral feeling. It was the moral feeling of the primitives that brought them to the greatest art, even without the science of the XVIth century. Now this exclusion of science and characteristic emphasis on moral feeling made Ruskin understand the primitives. A further rationalization made him like the Pre-Raphaelites, and therein lies his mistake."

Outside of France and England, Dr. Venturi made the point that it was ex-

LIBRARY HOLDS WHISTLER SHOW

In but slightly belated recognition of the centenary of Whistler's birth, the New York Public Library has placed on exhibition in its print gallery and in gallery 316 its collection of dry-points, etchings and lithographs by this notable American artist. To these are added photographs of portraits and other material relating to him. At the same time, there is shown the noted collection of Whistler portraits and caricatures formed by Mr. A. E. Gallatin and by him recently presented to the Library. The exhibition will be on view from January to March, 1935, the portion in room 316 being closed to the public on Sundays.

Etchings, arranged chronologically, enable one to study the development of Whistler, the etcher—the change from the pictorial effect of his earlier French and London subjects, with more massed lines, to the selection and omission of his Venetian scenes. In the lithographs, one may compare the pencil-like figure pieces, evanescent like the bloom on a butterfly's wing, with the tonal lithotint Thames nocturnes—a fine example of adaptation of process to purpose. In some of these lithographs, slight touches of color are added to serve the artist's mood of the moment. The lithographs include the two excessively rare drawings of his wife, in her last illness, willed to the Library by the late E. G. Kennedy.

The photographs, signed by Whistler, of his paintings, in the set, "Nocturnes, marines, chevalier pieces," are preceded by a list of subjects, with this extract from a speech by the Attorney-General of England, 1878: "I do not know when so much amusement has been afforded to the British public as by Mr. Whistler's pictures." Typically Whistlerian! Some other photographs of his paintings bear his autograph dedications to Mr. S. P. Avery and Harry and Walter Greaves.

In the portraits and caricatures there is offered a remarkable pictorial record of the personal appearance of Whistler, seen by himself and others, and reflected by the pencil of pictorial humorists. It all helps to understand this brilliant personality. But at the end, the prints are the thing, and these offer an interesting review of Whistler's unforgettable excursions into print-land.

It is extremely difficult to have art today. "Where there is no freedom one cannot have art, for without freedom the mind is not in a state for creative work. As for the United States," he concluded with a smile, "when I hear someone say one is not free here, I just laugh."

Modern Indian Art Now on Exhibition In London Gallery

LONDON.—The India Society's long-awaited exhibition of contemporary Indian art was opened on December 19 at the New Burlington Galleries, London, and, although the Society have never concerned themselves with political controversy, it seems likely that the current interest in Indian affairs will send visitors to the exhibition who might otherwise have passed it by, according to the *Yorkshire Post*. They will find five hundred works collected in India with the co-operation of the Provincial Governments and of the Princes, or lent by English connoisseurs, who include the Queen.

The exhibition is conveniently divided on a regional basis, the first gallery containing paintings of that Bombay school which, in the last thirty years, has systematically adopted European technique to the treatment of native themes. One's first impulse is to regret the Western modification which spreads itself through every branch of modern Indian art, but if the idea that foreign influence is necessarily bad were to be adopted as an axiom, we should have to reject the masterpieces of XVIIIth century Mogul painting which are now so greatly prized.

The work of the Tagore family in Bengal, based on this principle of European assimilation, seems definitely to have stimulated artistic production, and it is still too early to say that the Utkal brothers, whose paintings have been seen before in London, have done their best work.

In Hyderabad the Buddhist influence of the celebrated treasures of Ajanta and Ellora is still strong and healthy, and Baroda, which has a room to itself, is distinguished by an easy but often charming romanticism.

The wash-drawings of the Tagores, representing the United Provinces in the black and white section, suggest that this medium is peculiarly suited to Indian ideas. On the whole, however, the generalizations which naturally occur to the visitor may be deceptive in view of the tendency to show far too many works by a single artist.

The Bombay architectural section, in which modern blocks of flats are seen side by side with sacred buildings of traditional design, should on no account be missed. An instructive series of drawings shows the classical Buddhist orders which one may hope are studied by every architect's apprentice in India.

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Exhibitions in New York

FRANK SALISBURY

Wildenstein Galleries

Rarely in these days is royalty presented with the grandeur which once pertained indubitably to its rank. We are too accustomed to associate members of the royal family with frequent informal appearances and simple acts of charity, and it is only on those state occasions when the rain abstains from falling, and such epochal events as the recent royal wedding, that the modern world gets a taste of the true flavor of royal pageantry.

And so it is with portraiture of royalty. Too often the essential touch that distinguishes the holders of rank from ordinary mortals is sadly missing. Indeed, one often wonders if perhaps it is lost to the present generation. It is not so, however, with Frank Salisbury, whose portrait of His Majesty George V naturally dominates the current exhibition at the Wildenstein Galleries. This gentle, much loved monarch, as all who were in London during his very serious illness will vouch, is here ennobled with all the arts known to the brush. The simply posed figure with one hand clasping the sceptre, and the other resting on the balustrade of a balcony in the background, is raised to special impressiveness by the play of light on the wine-red robes of state, and their brilliant lining of white satin, surmounted with all the gleaming insignia of majesty. Above, the lions rampant of Great Britain, with their blue, wine and gold, serve to emphasize the note of royalty.

Next on the wall is the portrait of Mrs. Calvin Coolidge, with her softly draped gown and jewels accented by the background of willow trees, and the prevailing tones of rose and green casting into delicate relief the sharp contrast of dark hair and light flesh tones. His Eminence Cardinal Hayes is also portrayed with a brushstroke that is extremely felicitous. The lovely red of the moire robe is repeated in the little hat half covering the sheen of the silver hair, while the rosary with its gleaming turquoise, rediscovered in the ring, lends additional brilliance to the color harmony. In the portrait of Premier Mussolini, that finished texture which appears in the faces of other models yields to a more rugged treatment which is naturally suited to the psychology and personality of the sitter.

Among the portraits of young girls,

that of Miss Lucille Fawcett is probably the most charming, because of its simplicity and grace of pose. The white tulle dress with its cascade of silver threaded ruffles over the shoulder, and with the added color note of blue and pink flowers rippling over the smooth skin, have remarkable beauty of texture. Further detailed discussion of individual portraits is necessarily impossible, since the exhibition is a very large one and the number of famous personages in the roster most imposing.

Among Mr. Salisbury's sitters are the late George Baker, Dr. Nicholas Murray Butler, Edward Harkness, Mr. and Mrs. Edward Hutton, J. P. Morgan, Mr. and Mrs. Herbert Satterlee and others of equal renown. In addition, the artist presents his conceptions of the Prophets of Israel. These compositions are imaginatively concerned with their varied messages and representations of the words of God.

OSCAR BLUEMNER

Marie Harriman Galleries

"The Vermillionaire" is having a show at the Marie Harriman Galleries. But since Oscar Bluemner is not fond of formal openings, he has side-stepped the frock coat and gardenia appropriate to art festivities and compensated on his catalog. Mrs. Harriman and her staff have cooperated nobly and carried out down to the minutest detail every exuberant whim of Bluemner's phantasy. The result is most refreshing and presents one of those encouraging paradoxes so seldom encountered in the standardization of modern art life. For the many little galleries which start out so gallantly to be "independent" usually end up with a bill of fare that has the wearying sameness of a fifty cent French table d'hôte luncheon. Mrs. Harriman, who has never astounded the art world with any noble pronouncements, just goes quietly ahead and has the courage to formulate her own programs, on the basis of personal taste. It would be interesting, she felt, to give a show to Oscar Bluemner, who has not been seen in the New York galleries for some time. And so here he is, in person, with some twenty new paintings entitled "Compositions for Color Themes."

Although I disbelieve strongly in the physical description of paintings, the cover of Mr. Bluemner's catalog is such a unique collector's item that only a more or less detailed description can

do it justice. Some eighteen of the artist's brightest landscapes, with titles and dimensions, all neatly captioned, form a colorful battalion around a central octagon imprisoning various leading figures in the art world. Only Bluemner's cat who murmurs, "Alas, I know him well," seems to know the way out. The rest stand in front of various paintings murmuring appropriate phrases. Francis Henry Taylor is there with "Intelligence counts." Alfred Stieglitz murmurs cryptically, "I always said it." Stephan Bourgeois remarks, "He has a vision." Henry McBride, Mrs. Force and J. P. Neumann are also among those present, who, with the exception of a "Bostonian Museum Director" obviously troubled by the reds and jade greens of Bluemner's "Colors of Twilight," all seem rather on the friendly side.

We encountered Mr. Bluemner on the day of his opening and although the usual compulsion to flee from an exhibiting artist overtook us, the Vermillionaire refused to talk about his art and confined himself entirely to frames. "You see," he ventured thoughtfully, "in order to show what can be done with frames, I put a few pictures in them, well guaranteed to last a life-time. The colors can be washed off the paintings, and the canvas used for pure linen sheets of the finest quality. Then, if anyone wants to leave the color on the paintings, they are waterproof and can be used for mackintoshes. I'm thinking of offering the frames separately and then giving away a picture with every six purchases. Isn't that a good idea?"

Bluemner paused and then turned abruptly to the end wall. "There's one exception, though, this picture. It's called 'Radiant Night' and it's priced at five thousand dollars. I'm charging a lot for it because I want it to stay in the frame." This wall is, indeed, devoted to the quieter elements in the show, before the artist began to sign himself "Florianus." The Roman phase is responsible for quite a number of canvases which throw themselves at the visitor in an attempt to gain attention so often denied earlier work of intrinsically greater power. "Red Flat," "Imagination" and "In Low Key" are among those that stand for the earlier period in the current show. "Colors of May," however, with its delicate greens and whites of spring, introduces the red and blue that hint already at autumn.

The sketch book, that repository for all that is finest in Bluemner's art, is naturally not on exhibition, but is probably depending from an extra-large safety-pin attached to some part of the artist's person.

(Continued on page 12)



Miniature of Lady Dorothy Percy, Countess of Leicester, by Isaac Oliver.

A pair of plumbago drawings of Sir Roger Mostyn and his son, by D. Loggan, dated 1676.

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Soviet Art Exhibit Reviewed

(Continued from page 3)

an equal reverence. Special mention should be made of the works of Udaltzova, Zenkevich, Kuznetsov, Saryan, Williams, Sokolov-Skalya, Midler, and others. Kuznetsov in his painting, "Building Construction, Erivan, Armenia," strikes in his cubistic treatment of geometric design the keynote of the actual type of building that is being carried on in his country; while in his other work, "Shepherd Boy, Gagestan," he has achieved a tranquil simplicity, which for this very reason captures an elemental feeling for nature that is universal.

Saryan is an interesting blend of an oriental refined sensuousness and Parisian sophistication. His two pictures, "The Little Stone Bridge," and the mural panorama "Old and New Erivan," stand out for profound understanding of construction and sheer beauty of color. Sanadze is another striking blend of East and West. His "Inhabitants of Adjaristan," executed in cubistic technique, is full of oriental echoes of the Byzantine and Persian background of his land.

Among the fine collection of water-colors, Kupreanov stands out with his "Caspian Sea Fishermen." He, as well as Saryan, Kuznetsov and others of cubist and expressionist affiliations,

plays just as integral a part of reality as that of the orthodox naturalist Evgeny Katzman, whose "Collective Farm Woman and Son, a Young Pioneer" strikes a restrained tonal register of fine feeling for human dignity and reverence.

Nudes and still lifes are evidently unpopular subjects for there is only one nude by Pimenov and one still life by Mashkov. The first shows an understanding of form and composition, while the other, in a sustained heat of color free from stylization and convention, possesses an ornamental quality of decorative continuity.

The "social theme" is sufficiently depicted by the Soviet artists. Although we are no longer surprised to find "social subject-matter" in fine pictures of American artists, the Russian "social-realistic" paintings differ in the pronounced absence of the conclusive rhythms that are rather characteristic of the corresponding American art. The young Soviet painters, many of them in their thirties, seem capable of transmitting the sensations of life with a simple distinction. And the result is an art direct and sincere in its rapport, and refined by an idealism that lifts the subject of everyday life from insignificance.

By far the most striking position in the show is held by Deineka, the

British Museums To Buy Collection Of Chinese Art

LONDON.—The British Museum and the Victoria and Albert Museum will jointly purchase the George Eumorfopoulos collection of Far Eastern art for the British nation. This well-known collection of Chinese and other works of art, built up over a period of thirty years to form what is probably the most extensive group of these objects in the West, is to be purchased for £100,000 and the public will be invited to subscribe toward the cost. Included in the collection are sculptures, metal work and jades; gold, silver and glass objects, ivories, pottery and porcelain.

winner of this year's Carnegie prize. He is represented by five canvases and may be considered the living example of the rapid evolution that has been made by Russian art since 1917, from ultra-modernism to the expressive realism of today. From the beginning of the revolution Deineka, with the group of young modern "leftists," plunged into the heaving tides of aroused hu-

manity that swayed the country, carrying their posters—brilliant, simplified symbols of cubists and suprematists. Right from that start Deineka stood out for the clarity of his vision which was coupled with the dynamic content of his work. And now the poster-manner, motivated by exigencies of speed, is still evident in his work, executed however, with extreme economy of line and monotonies of vigorous color. One's attention is immediately arrested by his "Goal Keeper," so full of dash and fancy. The three panels done for the Commissariat of Agriculture show the class distinction of prerevolutionary Russia. First comes the blaze of revolution—a very exciting and excited image of the days when the peasants set on fire the landowners' estates—and then the post-revolutionary constructive period with its graduated tempo of collective work. All this is treated with a tonal monumentality that approaches the art of fresco-painting. The artist evidently benefited by the study and appreciation of the Russian medieval frescoes, rediscovered in recent years.

Finally, Deineka's world of movement, gesture and excitement is quelled in the peaceful mood of "Rest," in which a father and son sit and gaze at a stretch of exuberantly growing flowers.

The enthusiasm for a wholesome vigorous living is shared by both women and men artists. Kolmakova, for instance, delights in gay fresh colors

and directness of movement in her "Winter Sports." Kashina does the same in a studied work of rosy nursery children and in "Gorky's Park of Culture and Rest." Without overcrowding her canvas she ably scaled her planes, heightening the appropriate points with the happiest delicacy of tone.

Then comes the group of brilliant graphic artists with varied subjects. Each of them well deserves a monograph. Artists like Kravchenko, Favorov, Lentulov, Etcheistov, Dekhterev, Pavlov and others, whose achievements have been acclaimed in Western Europe as the most outstanding works in graphic art today, do not need any introduction. And yet this group holds a thrill of discovery for the scrutinizing observer; for he will not fail to see that in this sphere of art the Russian artists have developed a perfect vehicle of expression of their profound interest in life.

In conclusion, the exhibition of Soviet Art in Philadelphia shows that there is nothing of the old apocalyptic in the modern Russian art. It thinks not of the fatal end but of a sane constructive life triumphantly moving towards a purposeful happy future. It is as stimulating a show as we have seen in a long time. The sterling artistic merits of the exhibition disperse the prejudices that art in contemporary Russia is uniform and motivated only by propaganda, an idea one finds surprisingly rooted even in otherwise open and broadminded people.

The exhibition was assembled by the Society for Cultural Relations with Foreign Countries under the patronage of the ambassadors Alexander Antonovich Troyanovsky and William Christian Bullitt, and is sponsored by the Pennsylvania Museum of Art, the American Russian Institute and the College Art Association.

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THE NEW YEAR

Standing on the threshold of a new year is always an exciting experience and the inevitable backward glance over the months that have passed often throws major events into clear perspective. 1934 was undeniably a period full of surprises and excitements. Never again, probably will the American artist attain such nation-wide prominence as he enjoyed during those first glad, mad months of the P.W.A.P. Nor will the passion for mural painting and the native scene ever again reach such a pitch of drama as that which drew government officials, art patrons, research workers and unemployed artists into a cooperation that seems in retrospect faintly touched with a Gilbert and Sullivan flavor. Most of the murals are now painted; and the public is accepting them. Many of our artists, who prefer painting nudes and Ecole de Paris still lifes to studying the American scene, have reverted to their favorite idioms. The art world is, in fact, showing signs of having regained its normal balance after a period that had certain tendencies to exaggeration and patriotic hysteria.

From the present vantage point, however, it is apparent that many healthy by-products have after all resulted from the government's brief role as art patron. The paintings themselves we are willing to leave to the judgment of an omniscient posterity, and to grant that if millions of dollars worth of battleships must rot in the upper reaches of the Hudson art also can be bought, used and scrapped. But on the positive side, the P.W.A.P. suddenly removed art from its ivory tower and brought it into an immediate relationship with the average man and woman. As taxpayers, looking at their new possessions, they no longer felt it necessary to react with that polite



"DEER"

By FRANZ
 MARC

Included in the
 Fifth Anniversary
 Exhibition
 now on view at
 the Museum of
 Modern Art.



IT SEEMS THAT

and inarticulate apathy appropriate to the more sanctified art offerings of the past. In the sudden deluge of contemporary production, the public began to stop, look and listen. They abandoned stereotyped adjectives and began to say what they really thought, even if it might be "dumb" and subject to high brow censure.

As we all know, the government's funds and the government's fervor naturally ebbed towards the end of last spring. And by this time most of our schools, libraries, hospitals and customs houses and other public buildings were well equipped with native American art. Almost everyone, including the artists, suddenly relaxed from the strain and spent their summer in a peaceful contemplation of nature. When the fall season opened, it was quite apparent that the flurry in American Art Preferred had settled down to a more just appraisal of values. The brief ecstatic vision of a sudden Renaissance had tempered to a more realistic appreciation of the slow cycles of culture necessary to nurture genius. The pseudo-Puritanical retreat from the sins of the School of Paris also halted, despite the fiery diatribes of Thomas Craven. And so the winter has, in fact, been marked by a definite demand for a normal art diet, with discriminating pleasure in well balanced vitamins, instead of stoical restriction to the spinach-like monotony of home products.

Although loth to attempt the role of prophet, we venture to predict that the coming year will reveal a new and more sincere interest in the art of the past than has heretofore existed in this country. Modernity, despite its excitements, plunges us back into a need for richer and more sustained beauty. The first mass attempts at honest art appraisal send the public inevitably back to the touchstones of the classics. John Ringling, the story goes, became interested in art because he found the poster drawings of animals for his circus so unsatisfying that he went and found out what Delacroix did with lions and tigers. The general public, surrounded by its P.W.A.P. treasures, and yet at the same time faintly unsatisfied and questioning, is equally likely to study works by the great masters in a new and more inquiring spirit.

The Whitney Museum has beaten us to it. It has, we learn, been open to the public Wednesday evenings from eight o'clock to ten during the past Fall. There may have been some nervousness about releasing the information to us. In any case, the Museum has waited for the peace of the Christmas season to break the news. They may, of course, have been psychically aware that we were getting disturbed about the hours kept by museums, and so timed their release as to coincide with our recent editorial. The first actual repercussion has arrived in the form of the following letter:

"With regard to your editorial entitled Museum Hours, in your issue of 29 December, the Direction of the Gallery of Living Art is happy to inform you that ever since its inauguration in 1927 the Gallery has remained open on Monday, Tuesday, Wednesday, Thursday and Friday evenings until ten o'clock. That this policy is a wise one is proved by the groups of students of modern painting who visit the museum each evening."

At least, the *Herald-Tribune's* "Conning Tower" recognizes the place of art in the world. In the recent review of the last year, the following item appeared: "Most memorable of all 1934 achievements, of course, was the drafting of Whistler's Mother. The old gal, you'll recall, was brought out of retirement, reproduced in lavender and old lace near a vase of artificial flowers, and shipped far and wide on gummed paper for the greater glory of Motherhood and the James A. Farley Post-office-in-the-Red Department; . . ." And this, we solemnly swear, is absolutely the last time that we shall mention Whistler's "Mother."

The first, but probably not the last watercolor of the royal wedding (don't ask which royal wedding) is already at hand. The artist to whom this distinction is to be credited is Miss Mary Adhead, who, according to Michael Sevier of the *Daily Mail*, "is a young artist of advanced tendency who witnessed the event of the depiction from a window in St. James's street and evolved from

sketches done on the spot a somewhat stylized but lively rendering of the nuptial cortege winding its way up the brightly beflagged street amid a cheering crowd." The work is on view at the Goupil Winter Salon at the French Gallery, Berkeley Square.

This process of educating the public is going a little too far. According to the recent *Bulletin* of the Minneapolis Institute of Arts, an old man crept fearfully up to the Information Desk and asked, "Do I have to go to the lecture or can I just look around?"

The New Yorker's squib on the hope for a free press in 1935 contains a juicy bit which we humbly accept as a just edict. In fact, we find herein the seeds for a New Year's Resolution, but unfortunately we don't go in for that sort of reformation. "The *Tribune* sent a man to Hartford the other day to write a story on an illustrated lecture by Dali, the man who paints dreams. 'An audience of 200,' wrote the reporter, 'took the lecture with an admirable calm.' That, of course, is not reporting—it is art criticism. It isn't for the reporter to tell us whether the audience's calm was admirable or despicable. Sweet freedom demands that he tell us simply that the audience was calm."

Our estimate of the high honors and appreciation accorded to the restorers of works of art has always been far too low. Recently a well-known restorer of our acquaintance was summoned to a small Virginia town to inspect a highly prized canvas, hung in the court house. He arrived just an hour later than promised but found practically the entire body of the town's dignitaries awaiting him. The painting was inspected, there were speeches and expressions of gratitude and then the delegation invited the restorer and his several companions to partake of refreshment before starting the homeward journey. So the entire party repaired to a drug store counter and each was served with a nice cold Coca-Cola. Is it reverence for the art of the restorer or just Southern hospitality?

The London Group's recent exhibition of sculpture provided amusement for the press as well as the gallery-goers. A piece of alabaster, shot with as many holes as a Gruyere cheese, is entitled "Wind." Another curious piece of stone with a large fissure on top was an impression of Firle Beacon, on the South Downs. The fissure had nothing to do with careless handling in transit—it was "only a path to the tea-house." However, the tradition of Biblical subjects still holds sway, for a wood carving presented a sectional view of "Jonah in the Whale"—sort of an aesthetic X-ray, we gather.

Library Presents
Interesting Show
Of Announcements

Neatly tucked away in the depths of the Library, this exhibition will either serve as an amusing reminder of the roster of art shows in the early years of this century and the closing decade of last, or it will furnish the younger generation of gallery-goers with clues for speculation on how things were done before their time. The exhibits are pasted up on the pillars and walls of the photograph room and by winding in and around the picture files it is possible to trace in a casual way the fine art of announcing exhibitions.

A scent of dried rose leaves might well emanate from a product of 1890, a piece of heavy crinkled cardboard with the legend, "Old Masters," traced in curling letters of bronze sealing wax. Refined, but not irresistible. Since our experience with art exhibitions began considerably later than 1890 and inasmuch as the visible portion of the card provides no further information, we were unable to determine what gallery was thus inviting the public. Durand-Ruel apparently had a monopoly on the Impressionists during the Mauve Decade to judge from the firm's announcements. In 1895, it was an "Exposition of Paintings, Pastels and Etchings by Miss Mary Cassatt." But a year later, they respectfully invited "yourself and friends to view a collection of paintings by Maxime Maufra." In 1898 it was Boudin, in 1900 Monet and Renoir, and then in 1901, the public was summoned to view the paintings of the Barbizon School at the Planters Hotel. (Where was the Planters Hotel?)

Most misleading of all is the catalog of the Armory Show in 1913. Enclosing the fireworks of the century, the innocent buff colored cover bears only some sort of pine tree-and-flag insignia and the title, "International Exhibition of Modern Art." Nothing startling about that, but reverberations of the show continue to tickle the ears of the art world.

With the exception of a cryptic Demotte folder on the cover of which only the firm name, 1931 and a lonely little "5" appear, announcements in general grow progressively more illuminating with the passage of the years. Reproductions of the artist's work appear to grace the cards and pamphlets. Striking color contrasts and tricky arrangements of lettering reveal the adoption of advertising technique for the sake of attracting notice. In fact, even the use of the Durer monogram which seems to have persisted to the seventh Annual Advertising Art show gives way to more sensational design for subsequent exhibitions.

One of the most effective posters was that announcing a Manet show at l'Orangerie in 1932. In addition to the essential details of place and date, the card bore reproductions of the artist's "Le Fife" and his signature. The catalog for a show of Daumier's drawings was fittingly embellished with a reproduction of his lithograph of two men in an art gallery. Another apt announcement is the faintly fussy pink folder which announces "The Centenary of Romanticism," the first exhibition of drawings and watercolors by Guys at Balzac Galleries. A group of large posters from the Metropolitan Museum of Art are characteristically dignified.

This exhibition, which is certainly novel in theme if not strictly a matter of art, originated in the mind of Orson Lowell, a number of whose announcements designed for the New Rochelle Art Association's shows are on view. Through the generosity of the dealers and others concerned, the exhibition was made possible.—J. R.

WASHINGTON, D. C.

The trustees of the Corcoran Gallery of Art announce that the Fourteenth Biennial Exhibition of Contemporary American Oil Paintings will open to the public on March 24 and will remain on view until May 5. Prizes totaling \$5,000 will be awarded.

The exhibition will be confined to original oil paintings by living American artists, not before publicly shown in Washington. The last day for receiving pictures will be February 26 at the agency in New York and March 4 in Washington. Further details may be obtained from C. Powell Minnigrode, director of the Corcoran Gallery.

RECENT ART BOOKS

AMERICA AND ALFRED STIEGLITZ

Edited by Waldo Frank, Lewis Mumford, Dorothy Norman, Paul Rosenfeld and Harold Rugg
Published by Doubleday, Doran & Company, Inc., 1934
Price, \$3.50

AN AMERICAN STAGE

It has long been an axiom that a man who goes into business does so in order to make money. It has also been a generally accepted idea that a man who goes into the art business must have this same motive, especially since the public hears periodically about the sale of a picture for a fabulously high price. Only those who have been in intimate contact with art dealers know that "the thing is different from what it looks." Fortunes have been made by art dealers more often from investments outside of their field than inside. And there is a reason for this which I shall illustrate by a little story.

My father was once asked by a friend of his, who had watched the ups and downs of this curious game, why he was in that kind of capricious business. To which my father retorted, "My dear man, I am not in business. I am dealing in magic."

"Magic?" the friend asked. "What do you mean?"

"Well, you know, it is very simple. When I see a great work of art, I become so possessed with the idea of living with it, at least for a time, that even if I do not have the money, I must get it somewhere. Of course, nobody knows at the moment of purchase if the work will ever be sold. Then, one day a man comes and he, in turn, falls in love with that particular work of art. And so it changes hands, sometimes with a profit, sometimes with a loss. It all depends not on calculations as in other human occupations, but on magic."

"You are then, even if not always successful, one of the happy of this world—a gambler in beauty. But can you not make magic yourself?"

"It depends how you play the fiddle. Remember Doctor Miracle in *The Tales of Hoffmann*?"

Later on when I entered the art profession, I found that the story was correct. Ask any of the important dealers here or in Europe if he can resist a great work of art and he will tell you, "No." Consequently, art dealers have accumulated through the years vast numbers of art treasures without the hope of ever selling them. When my father died, his collection counted many thousands of items. Why he had bought them he could not have explained to any one. He did not know.

Why did the elder Durand-Ruel buy all the works of the unknown Impressionists and so go almost into bankruptcy? It was just this passion for looking into pictures. In his case, as in that of Vollard, he found the artist himself standing behind the picture. To watch the artist develop his ideas became an added pleasure. In time, with the increasing maturity of the artist, this pleasure became a unique obsession. One was swimming in the stream of time together with the creative artist and that was the most wonderful gamble of all.

So it was with Zborowsky, Cassirer, Flechtheim, H. E. Field and my humble self. Out of this relationship came friendships all over the world between artists, collectors, dealers, writers and scientists. They all belonged to the "Republique des Arts" irrespective of their native land. Even when the war came in 1914, this republic of the arts persisted, as if nothing had happened. Right here in New York, French, American, German and Italian artists and dealers continued their friendships and the war was never mentioned among them. It was naturally understood that the creative man must continue to create even when others are bent upon destruction. That was the principle which preserved art during the turbulent decades of the Italian Renaissance, when prince fought prince, state fought state and the French devastated the country every few years. They in turn were followed by the Germans. The same

"SUSANNA OF BAVARIA"

By DURER

Loaned by Paul J. Sachs to the exhibition of Master Drawings now on view at the Albright Art Gallery in Buffalo



kings, princes and popes who did the fighting spared only one type of person from destruction: the creative artist. They considered him as standing above human strife and in this way, Leonardo, Michelangelo and Cellini were able to create in Rome, Paris, Florence or Milan, even when their art patrons were fighting against their own countries or cities. They were citizens of the world, lifted by art above nationality.

All this is true today, even more so than in the past, because means of communication have accelerated and multiplied human contacts a thousand fold. But the desire of each nation to point with pride to the artists living in its territory in order to prove its cultural virility has accentuated the claim for national art forms. This is, however, in contradiction to the actual facts. If we were to make a test to determine whether such a thing as a national art exists, some very curious conclusions would become apparent.

Let us suppose that some one were to assemble pictures from all over the world in an international exhibition; that no pictures were signed and no names given. Let us also suppose that someone was charged with unravelling the mess and assigning to each country its own pictures. What would happen? Poussin and Claude Lorrain would be assigned to Greece; Ingres and Corot to Italy; Greco would undoubtedly return to Greece; early works by Manet to Spain; Bellow to Norway; A. B. Davies to Italy; Whistler to England; Van Gogh to Northern Africa; H. Rousseau to India, as Tagore once actually believed to be the case; Hartley, to judge from his picture in the Modern Museum, to Germany; O'Keeffe to Iceland and Marin's compressed watercolors to some English factory town.

Such a result would, of course, break the heart of Alfred Stieglitz, who has for ten years tried his best to demonstrate that he has discovered the original American egg of Columbus. For all those who have no nationalistic axe to grind, it will be obvious that Western art has been developed during the last 150 years as a homogeneous whole, starting in Paris where the conflagration began and spreading in wider and wider circles all over the earth. But the more its periphery expanded, the more painful its birthpangs seemed to become. Look at modern art in Japan, Russia and America and the strain is apparent. Still, all this is probably a necessary evil, which cannot be avoided. We can only wait until the pain subsides. All that can be done is to let nature take its course

and in the end, I hope, the result will not be one single baby, but a fine set of quintuplets.

The painful transitional moment, in which the modern movement in America is involved, can be studied in the recently published book in which Alfred Stieglitz is presented as the father of American art, as demonstrated by the creative action of the camera in combination with Marin's masculinity and O'Keeffe's femininity. This book is the third symposium of its kind. The first concerned itself with "291" which was during its lifetime still the exponent of a general Western culture in art. The second was devoted to Stieglitz and photography. The third volume, now before us, is the heaviest shot fired thus far by the group of Stieglitz's friends to establish his rights to the paternity of American art. It is rather pathetic to read how the group goes with portentous steps around the mystic circle, working up momentum in order to infect others with the master's creed.

I still remember, as though it were yesterday, seeing him enter the dining room of the old Holland house—over his shoulders the black Bavarian cape, on top of his head the flat pancake hat, as we used to wear them in the old student days. Who would have thought that this long-forgotten paraphernalia of German student life would become the insignia of a new priesthood? Behind the master followed a file of ten acolytes with furrowed brows, indicating that their morning exercises had been heavy but beneficial. Conversation in the restaurant ceased completely till all were seated at a large table and nourishment was being provided as reward for gigantic mental effort.

In those days the group was not yet so well developed as it is today and the spells for making the proper magic were still in their infancy. In no country in the world is it so difficult as in America to produce or sustain the magical spell for anything except sports. Here man prefers above all else to live his own individual life of physical well being. To do this he isolates himself, but when he feels very lonely and crushed by the monotony of it all, he suddenly hears the tom-tom of the group. Then he rushes headlong into a society with ritual and stage effects; he joins a cult or a new religion which makes everything look very exclusive, very mysterious, and so causes him to revel in his isolation. He thinks that he has become a collective being, that he belongs to the whole and that everybody is very unfortunate who cannot see how wonderful all this is. Then there is only one thing left to do and

that is to save America. American art or the American soul. Fortunately, the American soul possesses a good supply of humor or it would not have survived all the rescues to which it has been subjected.

In this way, art societies and clubs have been founded. Here the artist can talk himself out of his isolation and get rid of his pent-up emotion. In Europe he simply goes to a coffee-house to talk and therefore needs no organization to keep him in contact with others. That is the reason that there are no art clubs in Europe. There are, of course, groups of artists for exhibition purposes, which is usually a sign of weakness, since the strong ones stand on their own legs.

With the Stieglitz group we have a similar phenomenon. Here are some excerpts from the current book which will clarify the whole case:

"... no artist can exist in isolation: he must be part of a group ..."

"... 291 was ... a protective organization ..."

"There (291) they sought shelter from the unbearable world from 1905 to the present. There they healed their wounds ..."

"... why has he come to see the world outside his window in terms of death and to think of his Place as a kind of forgotten chapel?"

Here we see in a few words the basis for the group. They were wounded and came to be restored by the leader, who healed them by focussing their attention on himself as fighter against American ills. The spectacle develops

on the American theme. "... a man (Stieglitz) ravaged by love of America, ravaged unto hate. ..." "It was his America he was defending, like a lover defending his beloved ... but the America of his dreams was nowhere to be found." The place of adoration is consequently The American Place to shelter "those who have lost their gods and who suffer in their search for new ones."

It all comes to this. In the eyes of Stieglitz, although others might think differently, we live in a "discordant world," in a "cancerous system," whereas Stieglitz is the "integral person," the cell of an "integral society." This looks, of course, very bad for all of us, if we do not follow his path. Unfortunately, such a thing as an "integral society" is nothing less than a beautiful Utopia, because life is continuously transforming itself, producing good cells and bad ones. Sometimes those which are good turn out bad and those which are bad become good. But let us accept in theory our friend Stieglitz as the absolutely perfect self. And now we build around his leadership "the integral society," which can, of course, only be done if we make it a disciplinary state à la Sparta or some of the more recent forms. Pretty soon some of the selves want to pull in one direction, others in another direction. The leader, also sometimes called the "Führer" or whatever you might wish to call him, now proceeds to birch the integral society of the selves which do not behave properly and the integral society is reestablished. For a time everything is fine, but again the balance is upset. Again the "Führer" applies the birch and so on periodically ad infinitum until he gets the title of "Abführer," indicating that the selves wish to return to the imperfect but otherwise stimulating equilibrium of natural forces sometimes known as democracy.

So, to make life conform to a preconceived idea is just as futile as the attempt to make art conform to photographic principles, as Stieglitz has done. He has thus deprived those who have been associated with him of that mobility of transformation which is necessary for any development and so growth has been arrested in contrast to the case of Cezanne. Fundamentally, Stieglitz simply tried to break the limitations by which photography is bound—its inevitable reflexes of tangibility—and so he took flight into an abstract world of cerebral adventures to escape the impasse in which he found himself.

His interpreters describe the process of escape beautifully, by making him the prophet of generalities: "who like a Chekhov or an Isalah stands in his own land among his own people. ..." "Having stripped himself for a battle to the death with the shams and stupidities of the ordinary round of living. ..." "Stieglitz is not concerned with individuals, but with forces. ..." "Better to have a prophet create a place into a shrine than a shrine without a prophet become a mere place." And so the object has become clear: "The Place," in which the rites of the communal cell can be performed with the further purpose of founding other places all over the country and the final "creating of a new civilization, a new culture, a new world."

Nothing more and nothing less. And to organize this new world the community needed, of course, a permanent place—an art center where Stieglitz's photographs, Marin's watercolors and O'Keeffe's pictures can be adored and purchased. One museum more or less, whether for a living Buddha from Tibet

(Continued on page 11)

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AROUND THE GALLERIES

By Jane Schwartz

Mrs. Morton features two very interesting artists at her gallery this week. Regina A. Farrelly presents a varied process of lithography called "tusche" which results in some very exciting prints. An ordinary safety-razor is substituted in part for the pencil. The stone is entirely covered with black, which is then scraped by the razor, achieving very rich blacks and whites which are not ordinarily secured from the block. An almost painter-like quality results, which, when combined with a talent in drawing and characterization, has intense appeal. Harwood Steiger, in the adjoining room, is exhibiting watercolors. Both color and construction are technically efficient but in several examples the hand seems heavy for such a delicate medium. "The Tree" is an outstanding exception in which one can readily feel the slender limbs fairly bursting from their roots and an imaginative life throughout.

* * *

At the Fifteen Gallery, Herbert B. Tschudy is showing watercolors and several oils of scenes painted in Arizona and New Mexico. An appealing color sense is characteristic of his dramatic interpretations of the conflicts of sky, air and desert. With this decided aid he has succeeded in conveying the true feeling of the locality with which he is engaged. One pastel, "The Burden Bearers," proves a film technique with pastel.

* * *

At the Delphic Studios, Rhys Caparn again holds an exhibition similar to that of the previous season. Her figures are still horizontally distorted but one can detect more sense of form and construction beneath the disguise of elongation. A new feeling for striking pose and gesture also tends to give more life to these sculptural pieces than was apparent last year. Erika Feist's pastels act as a sort of antidote to the foregoing. More realism is noted in the heavily-modeled figures of feminine inhabitants of Harlem. Skin and features are cleverly drawn, but there is little other than the rippling of flesh across muscles and the smooth stretch of taut skin. A delicate contrast is present in the paintings of Helga Haugan Dean. Gay oranges and reds run through the interweaving pastels in interesting color design but what is beneath the surface is revealed in very esoteric terms, if at all.

* * *

Leopold Seyffert has as theme "Subjects from Guatemala and Flowers" at the Macbeth Galleries. A deep glow in his paint and a firm use of brushstroke are the most striking features of this artist's canvases which have a strong decorative appeal.

* * *

The National Association of Women Painters and Sculptors is featured not only at the Fine Arts Building but is also holding an exhibit of black and white at the Argent Galleries. It is an amusing exhibit, light-hearted and gay with no serious problems except those of expressing landscape and still life and bits of portraiture in sketchy fashion.



"MADAME GOES SHOPPING"

By ROBERT PHILLIP

Included in the artist's exhibition opening on January 7 at the Fifth Avenue Branch of the Grand Central Galleries

WHITNEY ALTERS VISITING HOURS

The Whitney Museum of American Art announces an altered schedule of visiting hours. Going into effect on Tuesday, January 15, 1935, the Museum will be open free to the public every day of the week, including Saturdays and Sundays, from 1 to 5 P. M. In addition, the Museum will also be open from 8 to 10 o'clock on Wednesday evenings. As in the past, the Museum will be closed all day Mondays.

A careful study of attendance figures compiled since the opening of the Museum in November, 1931, has disclosed the fact that these hours most adequately correspond to the major portion of the public's visits. The open Wednesday evenings, instituted this fall, having been found highly satisfactory to those who are occupied during the day, will be continued for the remainder of the season and, if warranted by continued attendance, will be definitely established for the future.

The new visiting hours commence on the opening day of the Museum's next exhibition. The galleries will then be devoted to a showing of the acquisitions to the permanent collection for the year 1934 (including the purchases from the current Biennial Exhibition of Contemporary American Painting); a loan exhibition of paintings by Robert Loftin Newman and a collection of textiles and sculptures by Arthur B. Davies.

The media are varied and are comprised of pencil and pen drawings, charcoal, lithography and etching. Among the exhibitors may be mentioned Edith Bry, Muriel Sibell, Minetta Good, Agnes Tait, Mabel Pugh, Beulah Stevenson, Josephine Vermilye and Nell Witters.

BROOKLYN PLANS CHILDREN'S MUSEUM

Preliminary plans for the proposed new building of the Brooklyn Children's Museum indicate that it will be a two-story structure, functional in design, of concrete, brick, and steel, with a flat roof deck, according to *The Museum News*. The architecture of the interior will be kept low and small of scale in order to appeal to children. An endeavor will be made to work out practical designs for movable walls for the whole of the interior. An auditorium with a capacity of about a thousand is part of the plan.

The roof deck will be used for study of the stars at night and for out-of-door science projects in summer. One room will house an exhibit demonstrating the evolutionary development of the world; and successive rooms will show phases of natural history and culture history.

A new and important development in the program of the museum will be a studio in which children may engage in all types of art expression and in which there will be displays of pictures and sculpture. The building will be located in Brower Park. Plans are being drawn by Howe and Lescage under a grant from the Carnegie Corporation of New York.

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RECENT ART BOOKS

(Continued from page 9)

or for a prophet in the clouds, does not matter. No man who made a museum for himself during his life-time in Europe or in this country has been treated gently by history, once he has been called to his ancestors.

And now the sage will prophesy this historical event for us out of his own aura: "I will be sitting with the plate of a picture I have just taken in my hands. It will be the picture I have always known that some day I would be able to take. It will be the perfect photograph, embodying all that I have ever wished to say. I will just have developed it; just have looked at it; just have seen that it was exactly what I wanted. The room will be empty, quiet. The walls will be bare—clean. I will sit looking at the picture. It will slip from my hands, and break as it falls to the ground. I will be dead. They will come. No one will ever have seen the picture nor know what it was. That, for me, is the story of perfection."

The prophet has disappeared in the clouds. We sit spellbound. Only the voice continues its sing-song, soothing us like Gertrude Stein with softer and softer and softer sounds till we become all completely soft. Above photographic clouds the saint has joined "the other four." Holy smoke swirls over the scene, the curtain descends slowly. Voices in the distance singing, "The Eternal Photographic," draw us beyond. Hallelujah! Perfection! Hallelujah!

I scratch my head and the words of my father come back to my mind. "You can make magic if you know how to play the fiddle. Remember Doctor Miracle in *The Tales of Hoffman*."

STEPHAN BOURGEOIS.

MODERN WORKS OF ART
Edited by Alfred H. Barr, Jr.
Published by The Museum of Modern Art, N. Y.
Price, \$3.50

The Museum of Modern Art has recently published *Modern Works of Art*, which contains 147 illustrations and a detailed description of each of the 208 items shown in the Fifth Anniversary Exhibition. Also included are short biographies of the 187 artists represented in the Exhibition. The book opens with an outline of the aims and achievements of the Museum in the five years of its existence, written by A. Conger Goodyear, President of the Museum since its founding in 1929.

Mr. Goodyear says in part: "A fifth anniversary is a landmark in the life of a public institution. In five years the value of a museum should be proved or disproved. The critical reaction to the thirty-five exhibitions we have held during this period; the attendance of nearly one million persons; the circulation of many exhibitions throughout the country; the wide publicity given to the Museum's activities both in this country and abroad; our establishment in a separate building; a steadily increasing membership during a period of acute depression; the series of Museum publications; the securing of an endowment fund of over \$600,000 in the troubled times of today without public appeal, and the consequent inclusion of Miss Lillie P. Bliss' splendid bequest in the Museum's Permanent Collection, are the principal proofs of the Museum's value." Mr. Goodyear concludes with expressing his appreciation to the Museum staff, mentioning the specific achievements of each member.

Philip Johnson, head of the Museum's department of architecture, has written a brief history on architecture and industrial art, while Alfred H. Barr, Jr., director of the Museum, has sketched the outstanding movements



JAVANESE ACTOR By GRACE H. TURNBULL
Included in the 44th Annual Exhibition of the National Association of Women Painters and Sculptors, now on view at the American Fine Arts Building.

in art during the past fifty years. After movements and "isms" of painting, Mr. Barr comes to this "unfinished conclu-

sion": "It is dangerous to generalize about the painting of the last fifty years. It falls possibly into three periods: first, the late XIXth century, in which the foremost painters, confronted by impressionism, made of it something aesthetically valuable by assimilating it into the traditions of European pictorial design; second, the period 1905 to 1920, during which the dominant painters for the most part disregarded the traditional importance both of resemblance to nature and of subject matter. Instead they concentrated interest, more and more exclusively, upon the purely aesthetic values of design. In the third period, since the war, the traditional values of resemblance to nature and of subject matter with its numberless associations have been rediscovered. Three fresh tendencies have appeared: mural painting has been reborn to a new and vigorous life; painters have joined psychoanalysts in discovering an iconography of the subconscious; and in Europe, Asia and America the spirit of nationalism has led or driven many painters to work in a national idiom upon national subjects. Yet painting today is infinitely various. Side by side work the classicist and the romantic, the devotee of machinery and ruins, the master of abstract design and of insistent realism, the neo-primitive and the neo-baroque the painter of gigantic political murals and of miniature and private hallucinations."

WICKWIRE SHOW AT REINHARDT

An exhibition of portraits by Jere Raymond Wickwire opens today at the Reinhardt Galleries for a period of three weeks. None of the paintings in this collection has been previously exhibited. Among the portraits to be shown is one of Ike Finn, friend of David Harum who appears in the famous novel.

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EXHIBITIONS IN NEW YORK

(Continued from page 5)

NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS

Fine Arts Building

There is no doubt, judging from the evidence of this year's show, that extraordinary progress has been made by the members of the National Association of Women Painters and Sculptors. Less fidelity to academic procedures and an equal lack of adherence to the formulae of the School of Paris combine to give much more originality and freedom to this forty-fourth annual exhibition than to its predecessors. The awards have just been announced and we will seize this opportunity to commend the jury, which has shown considerable judgment and an apparent desire to compensate for a few of the mistakes of last year's show.

Annot's "Kathe Kruse and her Seven Children" is by far the best work of art on view and its merits have been recognized. This familiar canvas, which won honorable mention at the Pittsburgh International and which has also been exhibited at Annot's school is an individual work. The organization by gesture and color is highly personal and the artist's talent for shrewd portraiture is evident in each of the eight figures.

The Anna Hyatt Huntington prize for sculpture has been awarded to Constance Ortmayer for "Aprilie," a symbolic interpretation of spring, as an adolescent girl. Freshness and youth prevail in this conception without the false emphasis which generally attend such pieces. The second Huntington Prize has been richly deserved by I. V. Niswonger for her "Bondage," recently exhibited at the Morton Galleries. It is a powerfully simplified piece upon which we have commented more fully in her exhibition notice. The third prize in this Huntington series was awarded to Grace Mott Johnson for "Chimpanzee," which wittily capitalizes the humor and humanity of this animal. The Cooper prize for the best portrait was for some reason given to Emily Hatch for "Alice." Not being a member of the jury, we can only ask why they overlooked the "Frosh" of Betty Strauss who looks so uncomfortable and intellectual in his first dress suit. Miriam McKinnie's "Mill at Alton," to which was awarded the Eloise Egan prize for landscape, is another of those outgrowths of this industrial era in the Sheeler idiom. For decorative painting which aims to be that and no more, Eunice C. MacLennan's "Heron and Hyacinths" received the Olive Noble prize, although Jessie Arms Botke, who works in the same vein, is a close competitor. Minetta Good's "Peonies" was the recipient of the Edith Penman Memorial prize for flower painting. Here, the rendering of texture is especially capable and the clear cut ability to use brush is practically unique in the still lives on view. The Eloise Egan prize for watercolor was awarded to Muriel V. Sibell for "Spruce Street Mansion," a desolate house with broken windows and caving shingles. Mary Hutchinson's "Nude" was outstanding in composition, in return for which she received the Marjorie R. Leidy Memorial prize.

Other paintings which deserve mention, although not signaled by the jury, include Hilda Belcher's "House of Prayer," in which she captures some of the charm of watercolor. Josephine Vermily's "Over Illinois" is an interesting view from aeroplane of ploughed fields which, seen even from that dizzying height, succeed in capturing some of the freshness of earth and sky. The "Bridge" of Florence Hubbard is another piece marked by a certain John Kane primness. "The Park Ride" of Ethel Blanchard Colver is sheer decoration but has a vivacity of line and color which is especially appealing. Martha Simpson presents two unusual canvases, much more strongly modeled than is her usual work.

It is on the whole a gratifying show in which oils and sculpture are far superior to the watercolors.—J. S.



QUEEN ANNE INLAID WALNUT SECRETARY
ENGLISH, EARLY XVIII CENTURY

Included in the collection of period furniture, art objects and decorations, from the estate of the late Charles Stewart Smith, the personal collection of the late Joseph Breck and other consignors, to be sold at the American-Anderson Galleries on January 11 and 12.

CARNEGIE ROUTES AMERICAN ART

An exhibition of contemporary American paintings is being circuitized to museums and art galleries in Canada, South Africa, Australia, and New Zealand by the Carnegie Corporation of New York, according to *The Museum News*. The exhibition was assembled by Perry B. Cott, associate curator at the Worcester Art Museum, on a basis similar to that of the exhibition of American painting of today held at Worcester last year. It includes ninety-nine pictures by as many artists.

New arrangements, adopted for the first time in connection with a traveling exhibition of paintings, are a rental plan by which the artist lending a picture receives one per cent of the net price of his picture for each month during the course of the circuit, and the dealer through whom a painting has been borrowed receives a service fee of ten dollars.

The exhibition will be shown first in Canada under the auspices of the National Gallery at Ottawa, which has published an illustrated catalog.

NATIONAL GALLERY PLANS CHANGES

LONDON.—Mr. Kenneth Clark is determined to keep alive public interest in the National Gallery, according to the *Morning Post* of London. His latest effort is to arrange a series of exchange-loans between the National Gallery and the National Gallery of Scotland.

This is a happy thought, and the first of the series is excellent. As our National Gallery is decidedly weak in Raeburn, Mr. Clark has secured on loan for one year the Scotsman's masterly "Portrait of Colonel Alastair Macdonnell of Glengarry."

The portrait has been frequently exhibited, the last time at the Royal Academy in the British Art Exhibition at the beginning of this year. Its first appearance was at the Royal Academy in 1812 as a "Portrait of the Chief of the Macdonells." . . .

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Antique Oriental and Aubusson carpets, XVIIIth century tapestries, French and English XVIIIth century furniture and Queen Anne and Georgian silver, are the major offerings of the collection from a number of sources which goes on exhibition at the American-Anderson Galleries today. The sale which is scheduled for the afternoons of January 11 and 12 also includes fine Oriental and European porcelains and other decorations. Property collected by the late Charles Stewart Smith of New York City, sold by order of the heirs, and of the late Adrian C. Miglietta, sold by order of Mrs. Adrian C. Miglietta; property of Mrs. Joseph Dowd of New York City and of Clara Schaefer of Chicago, sold by their order, and from the personal collection of the late Joseph Breck, formerly Assistant Director of the Metropolitan Museum of Art, New York City, comprise the catalog.

A rare star Oushak example of the XVIIIth century with a crimson field appears among the Oriental carpets. These aristocrats among Turkish weaves of the period, often appear in the paintings of old masters. Other interesting carpets are a Persian specimen of Isfahan design; a Tabriz rug with a beautiful peacock blue field, a silk animal rug with henna field also from Tabriz and a finely woven Tekke Bokhara rug. An Empire Aubusson carpet, placed at about 1815, with an apple green field with a circular floral medallion is remarkable not only for its beauty of coloring but for its good state of preservation. Another floral Aubusson is a palace carpet with a fawn field.

Fine Flemish Renaissance tapestries include the important XVIIIth century "Wars of the Romans," from the Collection Dormeuil, Paris, framed in a very handsome border. Another silver-woven Flemish tapestry, placed at about 1525, showing an episode from "Jerusalem Delivered," is also from the Collection Dormeuil. The broad border of old gold is especially sumptuous. A Royal Brussels tapestry circa 1700 of exceptionally rich color has as its subject, "Ceres Pleading for Prosperine before Jupiter," while a XVIIIth century Gobelin cantonniere from the Palais Royal, with interwoven silk, comes from the collection of Marquis d'Ausey, Paris. A Louis XIV Aubusson tapestry, "The Wars of Alexander," has been exhibited at the Museum of Fine Arts, Boston. Placed at about 1700 is an Oudenaarde verdure tapestry, with luxurious border of flowers and foliage.

Fine XVIIIth century English furniture includes a Queen Anne inlaid walnut secretary, with beveled mirror doors; a pair of Chippendale mahogany side chairs, with claw-and-ball feet; a Sheraton inlaid pedestal writing desk; and a finely carved George I mahogany card table. Among the more important items in the XVIIIth century French furniture are a tulipwood marquetry commode mounted in bronze doré and a pair of carved walnut and needlepoint armchairs of the Louis XV period from the famous Leverhulme collection. A pair of carved and laqué Louis XVI fauteuils covered in very fine Aubusson tapestry of the period and a pair of Régence green damask and carved walnut bergères are also outstanding.

The Oriental art objects compose an interesting group, with a singularly fine collection of Chinese porcelains. Among the many K'ang-hsi pieces are a blue and white "hawthorn" ginger jar of unusual size; a *sang de boeuf* libation bowl from the collections of Prince Wangye and Mary J. Morgan, New York; a rare "green hawthorn" hexagonal stand; and rare *famille verte* including a pair of quadrangular vases and a pair of chrysanthemum cups and saucers. There are also several three-

color bowls of good quality. In the Yung Cheng porcelain appear some interesting bird statuettes, including *famille rose* and *rose-verte*. A pair of rose-pink temple jars, a strawberry red and a *sang de poulet* baluster vase as well as ashes of roses, turquoise blue and iron-rust vases and bottles appear in the Ch'ien-lung porcelain. Old Chinese cloisonné includes a quadrangular beaker of the Ming dynasty; a Ch'ien-lung pyriform vase and a Chia Ch'ing temple koro with cover. There are also in the Chinese group semiprecious mineral carvings and paintings on silk. Other Oriental art objects include a group of well selected Japanese gold lacquer and decorated XVIIIth century inro with netsuke and a group of Japanese prints, with examples of Hokusai and Hiroshige. A small group of Persian, "Rhodian," and Hispano-Moresque tiles and lustre ware includes two rare Persian turquoise blue mosque tiles of the XIVth century and four early XVIIIth century "Rhodian" tiles. From the Viscount Leverhulme collection comes a six-fold coromandel lacquer screen of the K'ang-hsi period, decorated with landscapes, figures, pavilions, etc.

The art objects and decorations are of considerable variety and interest. In harmony with the XVIIIth century furniture are a fine Louis XVI bronze doré pendule by Pierre Le Roy, Paris, about 1780; an early Georgian carved and parcel gilded mahogany wall mirror; and an early Georgian decorated red lacquer bracket clock by David Compigné, Winton. There are charming Meissen and Chelsea groups and statuettes, as well as candlesticks and other attractive pieces; bronzes, including a fine pair of statuettes; a "Venus" and a "Bacchus" by a follower of Giovanni da Bologna, from Duveen Brothers, New York; and a dancing faun, an Italian work of the late XVIIIth century. There is also a fine cast of Remington's well-known bronze, "Bronco Buster." Antique silk pictures in petit point include three XVIIIth century French examples; two of the Renaissance from the Monastery of Toulouse, France; and a rare specimen, "The Last Supper," from the Collection Albin, Paris, enhanced with silver. A superb Elizabethan picture depicts the story of Isaac and Rebecca and comes from the Collection Dormeuil, Paris.

Silver of the XVIIIth century includes an important Queen Anne coffee pot with "lighthouse" body and two fine pairs of Queen Anne silver candlesticks; a two-handled cup and a rare small bowl in the George I style; a pair of fruit baskets, a cruet, a rose bowl, a set of four candlesticks and a plain tea caddy of the George II era, and examples of the hot water kettle, jug, teapot, salver and sugar bowl among the George III pieces. An interesting silver covered sugar bowl by John Vernon, New York, about 1790, and a tea service by Ball, Tompkins & Black, New York, about 1850, are good American items.

Sheffield plate, glass, Worcester, Rockingham and other fine table porcelains, paintings, prints and drawings, brocades, damasks, needlepoint and embroideries, round out the catalog.

WELLS PRINTS

Now on Exhibition
Sale, January 10

An interesting collection of sporting subjects appear in a catalog of English and American etchings, engravings and lithographs, the property of Edgar H. Wells & Co., of New York City, sold by their order, which will be dispersed at auction because of the closing of the print department of that company. The prints will be sold at the American-Anderson Galleries, the evening of

January 10, following their exhibition commencing today.

The sporting subjects include items of unusual rowing interest, such as a pair of colored lithographs, "The Start, and The Race," by Vincent Brooks, and Edward Duncan's very rare colored aquatint, "The Royal Naval Yacht Club Regatta at Greenock." Horse-racing, fox-hunting, fishing and shooting subjects also appear in the catalog, the last named including Duncan's "Shooting: Wild Duck; Partridges; Woodcock; Pheasant," an unusual and fine set of four aquatints, proofs before colors, a rare item. The prints also include examples of the very popular and decorative clipper ships.

Lithographs by XIXth century English artists include a good group by T. G. Dutton (fl. 1845-1878), with fine impressions of some of his clipper ship lithographs; etchings by the English contemporary Arthur Briscoe, also a good group with some very fine impressions. There are also ten items by Norman Wilkinson, another English contemporary, some of them fishing and shooting subjects.

DRAKE, MILLER ET AL. BOOKS AND MANUSCRIPTS

Now on Exhibition
Sale, January 9, 10

Books, autographs and drawings, comprising the library of the late Fred R. Drake of Easton, Pa., sold by order of Mrs. Drake; a further selection from the collection of the late Jahu Dewitt Miller, of Washington, D. C., sold by order of the Supreme Court of the District of Columbia, George C. Ober, Jr., administrator; incunabula from the library of Nathan Comfort Starr of Williamstown, Mass., sold by his order; autographs by the Signers and Presidents and books collected by the late Harry F. Kanter of Reading, Pa., sold by order of Franklin Kanter, the present owner; original drawings from the collection of the late V. Winthrop Newman of New York City, and other properties will go on exhibition at the American-Anderson Galleries today, prior to sale the afternoons of January 9 and 10.

The collection of autograph letters and documents of the Signers of the Declaration of Independence include a printed and written document signed by Benjamin Franklin; an interesting letter of Lyman Hall, Signer from Georgia, and a letter of Thomas Jefferson. A complete collection of autographs of the Presidents of the United States from Washington to Hoover is offered as one item. There is also a group of books by, autographed by, or once owned by the Presidents, all but one of which come from the Kanter collection.

Outstanding in the incunabula are the fifth volume of the second edition of Nicolaus Panormitanus' commentary on the Decretals, printed at Basel by Michael Wensler in 1477; the second edition of Paulus Orosius' *Historiae*, printed at Vicenza by Hermann Lichtenstein, 1475-6; Quintilianus' *Institutiones oratoriae*, Venice, about 1480; and the first edition of Thucydides' *History of the Peloponnesian War*, Treviso, about 1483.

First editions of Emerson's *Essays*; Eugene Field first editions, inscribed copies and autograph manuscripts, first editions of Melville's *Moby-Dick* and Frank R. Stockton's *The Lady, or the Tiger?* comprise an interesting group. A number of fine library sets comprise the writings of Dickens, Dumas, Emerson, Fielding, Hawthorne, Scott, Thoreau, Whitman, Wilde and other standard authors. In the interesting Newman collection of original drawings by famous English, French, Dutch, German and Italian artists appear works by Boucher, Ghezzi, Kneller and others.

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Murals and oils by Agnes Thorley, watercolors by Harold Herman, to January 14.

Ackermann Galleries, 50 East 57th Street—Nonsense exhibition, "Hot Dogs or Food for Laughter," by Blampied.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Building, 215 West 57th Street—Forty-fourth annual exhibition of the N. A. W. P. & S., to January 24.

American Woman's Association, 353 West 57th Street—Group show of paintings and sculpture, to January 20.

An American Place, 509 Madison Avenue—Exhibition of photographs (1884-1934) by Alfred Stieglitz, to January 17.

Annot School of Art, RKO Building—"Creative Families in Art," to January 23.

Arden Gallery, 460 Park Avenue—Paintings of English interiors by Henriette Noyes, January 7 to 19.

Argent Galleries, 42 West 57th Street—Black and white work by members of N. A. W. P. & S., to January 12.

Artists Gallery, Towers Hotel, Brooklyn—Group exhibition by members, to January 25.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—"Fine Prints of the Year 1934," starting January 7; Hall of Greek and Roman Civilization; the Wilbour Library of Egyptology; Babbott Memorial Collection; color reproductions of famous paintings; woodcuts from the museum's collections; art work of the public high schools of Greater New York.

Brunner Gallery, 55 East 57th Street—Paintings and drawings by Segonzac, to February 28.

Carlyle Gallery, 250 East 57th Street—Drawings of heads by E. A. Modrakowska.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hipsley and other collections.

Contemporary Arts, 41 West 54th Street—"Paintings of Personalities" by Martha Simpson, to January 19; paintings and pastels by Kenneth Bates, January 8-26.

Decorators Club Gallery, 745 Fifth Avenue—Decorative paintings by Ethel Blanchard Colver, through January 18.

Delphic Studios, 724 Fifth Avenue—Paintings by Helga Haugen Dean, sculptures by Rhys Caparn, pastels by Erika Feist.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—"Practical Manifestations in American Art."

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Adelaide de Groot, to January 19.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Recent paintings by Botkin, to January 15.

Eighth Street Gallery, 61 West Eighth Street—Exhibition of drawings by Hans Foy, to January 19.

Ferargil Galleries, 65 East 57th Street—Lithographs by Philip Cheney, to January 12; Dalmatian landscapes by Yovan Radenkovitch, through January 13.

Fifteen Gallery, 37 West 57th Street—Paintings by Herbert B. Tschudy, to January 12.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery Secession, 49 West 12th Street—Oils, watercolors and frescoes by Helen West Heller, group show by American moderns, to January 15.

Grand Central Art Galleries, 6th Floor—One Hundred Prints of the Year, January 8-26; portraits by Margaret Fitzhugh Browne, paintings by Gladys Thayer, charcoal drawings by Harry Waltman, paintings by G. Cimioti, January 8-19; exhibition of cartographic studies, to January 9.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings by Robert Philipp, January 7-26; paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Oscar Bluemner.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Fine prints.

Keppel Galleries, 16 East 57th Street—Etchings and drawings by Augustus John; Whistler etchings and lithographs.

Kleemann Galleries, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Fifty watercolors and etchings by Arthur Briscoe, January 8-26; decorative flower pieces from the XVIIIth, XVIIIth and XIXth centuries.

Kraushaar Galleries, 680 Fifth Avenue—"Dancing Figure" by Emily Winthrop Miles, to January 15; paintings by American artists.

La Salle Gallery, 3105 Broadway—Group show featuring oils by Paula Rosen, January 7-February 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings and prints by Emilio Amero, through January.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Subjects from Guatemala by Leopold Seyffert, drawings by early American artists, to January 14.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by French artists.

McMillen, Inc., 148 East 55th Street—Twenty-two watercolor portraits of rooms created by McMillen and painted by Elizabeth Hoopes, January 8-February 8.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art, 1934, through January 6; Whistler Centenary Exhibition of Prints.

Midtown Galleries, 559 Fifth Avenue—Group show, paintings by Maurice Friedman.

Mileh Galleries, 108 West 57th Street—Paintings and watercolors from the Samuel Halpert estate, January 7-26.

Montross Gallery, 785 Fifth Avenue—Group exhibition of American paintings, January 7-19.

Morton Galleries, 130 West 57th Street—Watercolors by Harwood Steiger, prints by Regina Farrelly, to January 15.

Museum of the City of New York, Fifth Avenue at 104th Street—Hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4; XIXth century New York interior architecture.

Museum of Irish Art, Ritz Tower—Memorial exhibition of paintings and drawings by Sir William Orpen.

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 31.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 6; children's books illustrated by museum objects, to January 13; Newark tapestry and costume dolls, to January 27; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the design in Sculpture. Closed Mondays and holidays.

Arthur U. Newton, 11-13 East 57th Street—Paintings by old masters.

New School for Social Research, 66 West 12th Street—First exhibition of painting and sculpture by art instructors in New York, to January 15.

New York Public Library, Central Bldg.—"The Development of the Decorative Initial Letter in Manuscripts and Printed Books from 1200 to the Present Day;" "Announcement of Exhibits," to January 31.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Avenue—Paintings by Clinton King, January 7-20.

Raymond and Raymond, 40 East 49th Street—Facsimile reproductions of oils and watercolors by Paul Gauguin, to January 20.

John Reed Club, 430 Sixth Avenue—Group show by members.

Rehn Galleries, 683 Fifth Avenue—Paintings by Morris Kantor.

Reinhardt Galleries, 730 Fifth Avenue—Portraits by Jere Raymond Wickwire, to January 26.

Roerich Museum, 310 Riverside Drive—Polychrome wood carvings and sculpture, by Roberto de la Salva, to January 11.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Squibb Galleries, 745 Fifth Avenue—Portraits of American Indians by Winold Reiss, starting January 10.

Marie Sterner, 9 East 57th Street—Painting by French and American artists.

Philip Suval, Inc., 823 Madison Avenue—Marine paintings by Montague Dawson, to January 15.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oils by Mary Hutchinson.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—Group show of oils, watercolors, drawings and lithographs.

Valentine Gallery of Modern Art, 69 East 57th Street—Forty original drawings by James Thurber.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Whitney Museum of American Art, 10 West Eighth Street—Second Biennial Exhibition of Contemporary American Painting, to January 10.

Wildenstein Galleries, 19 East 64th Street—Recent portraits by Frank O. Salisbury, to January 18; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of English XVIIIth century art.

Zborowski, 460 Park Avenue—Paintings by French artists.

New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

January 9, 10—Books, autographs and drawings. The library of the late Fred R. Drake, selections from the collections of Nathan Comfort Starr, the late Jahu Dewitt Miller, Harry F. Kanter and V. Winthrop Newman and other properties. Now on exhibition.

January 10—Fine prints. The property of Edgar H. Wells & Co., New York, sold to close their print department. Now on exhibition.

January 11, 12—Oriental art objects, rugs and furniture from the Charles Stewart Smith, Dowd and other collections. Now on exhibition.

January 15, 16—The library of John C. Eckel, Philadelphia. On exhibition, January 11.

January 18—The library of Robert J. Hamerslag, Mount Kisco, New York. On exhibition, January 11.

Plaza Art Galleries, Inc.
9 East 59th Street

January 8—Illustrated and finely bound books, the library of the late William H. Morgan and from another estate.

January 11—Home furnishings and decorations from various consignors.

January 12—Oil paintings from the estate of Robert W. Chambers, the Comte Jean de Suzannet and other collections.

Rains Galleries
12-14 East 49th Street

January 9, 10, 11—Paintings, porcelains and Oriental art from a Merion, Pa., estate and antique and modern English and French furniture from the collection of Fred Ericsson, New York.

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New York

EXHIBITION OF PORTRAITS BY

JERE R. WICKWIRE

Until January 26th

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Until February 28th

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